

Madrigals

Book VIII *Voces Intimae*

Version B for countertenor, two tenors and baritone



Texts: Oscar Wilde and Lord Alfred Douglas

Music: Clive Strutt

ES Verlag



Cover Illustration:

Édouard Manet,'s 1879 oil painting on canvas, *Chez le père Lathuille*

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The rescored Version B of Madrigals Book VIII *Voces Intimae* is for countertenor, two tenors and baritone (soloists or small choir, or solo countertenor plus a small choir). The poetic texts are by Lord Alfred Douglas (nos. 1 *Fourth Sonnet to Olive*, and 5 *Third Sonnet to Olive*), and Oscar Wilde (nos. 2, 3, and 4 — *Her Voice*, *My Voice*, and *Our Voices*, the last being a combination of the previous two madrigals, which are performed singly, then in combination). The rescored version was intended for submission to the Society for the Promotion of New Music (SPNM), London for one of its workshops that was held on August 9th 1993 in Glasgow in association with the Hilliard Ensemble.

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MADRIGALS by Clive Strutt

Book VIII B "Voces Intimae"

(Duration: 9'54")

Nº 1 "Fourth Sonnet to Olive"

(text by Lord Alfred Douglas)

(Duration: 1'16")

M.M. J. = 80

Counter-Tenor

My thoughts like bees ex--

Tenors I

My thoughts

Tenors II

My thoughts like bees

Baritone

My thoughts like bees ex-plore

--plore all sweet-est things To

like bees ex---plore all

ex---plore all sweet--est things

all sweet-est things To

Handwritten musical score for a madrigal, featuring vocal and piano parts. The score is written in 12/8 time and includes various musical notations such as dynamics (f, mf, mp, p, cresc., dim.), articulation (accents, slurs), and phrasing. The lyrics are written below the notes, with some words hyphenated across measures. The piano part is indicated by a large brace on the left side of the staves.

Vocal Part:

fill_ you the_ hon-----ey comb of praise, Lin--ger in
 sweet--est things— Lin---ger in ros--es and
 fill you the hon-ey comb of praise, Lin---ger in
 white jas--mine sprays, And daff-o-dils that
 white jas-mine sprays, And daff-o--dils that
 ros-es and white jas--mine sprays, And
 stand_ In_ yell-ow rings In the clear air they
 stand_ in yell-ow rings In
 daff-o-dils that stand_ in yell--ow rings.
 sprays. In the

Piano Part:

The piano part is written on three staves (treble, grand, and bass clefs). It includes various musical notations such as dynamics (f, mf, mp, p, cresc., dim.), articulation (accents, slurs), and phrasing. The piano part is indicated by a large brace on the left side of the staves.

moan_ on mut-ed_ strings, And the

the clear air they moan_ on mu-ted strings, And the

They moan_ on_ mu-ted strings, And the blue_

clear air_ they moan_ on mu-----ted strings, —

blue sky of my_ soul's_ sum-mer_ days

blue sky of my soul's sum-mer days shines,

sky of my soul's sum--mer days_ shines_ with your

And the blue sky_ of my soul's_

shines_ with your light, And through

shines_ with your light_ and through pale

light, and through pale vi---o---let_

SUM-----mer days shines_ with your

dim. *mf* *p* *mp* *cresc.* *f* *mf* *mp* *cresc.*



tears a---gainst new light of shin--ing joy. My youth, equ-ipped to
 tears a---gainst new light of shin-ing joy.
 go, turns back a---gain, to the
 Throws down its hea-vy, hea--vy, pack of
 Throws down its hea--vy pack of years and
 go, turns back a---gain, Throws down its hea--vy pack of
 gol-----den house a gol--den boy.
 years and runs back, a gol--den boy.
 runs Back to the gol--den house a gol--den boy.
 years and runs back to the house a gol--den boy.

Nº 2 "Her Voice" (text by Oscar Wilde)

(Duration: 2' 30")

COUNTER TENOR m.m. $\text{♩} = 80$

mp dim.

CT The wild bee reels from bough_ to_ bough With his furr--y_ coat and his

TENOR I mp dim.

T1 The wild bee reels from bough_ to_ bough With his furr--y_ coat and his

CT *sfz psb.*

gau--zy wing, Now_ in a li--ly cup_ and now Sett--ing a jac-inth bell a-

T1 *sfz psb.*

gau--zy wing, Now_ in a li--ly cup, and now Sett--ing a jac-inth bell a-

CT *sf dim.* *p* *mf* *cresc.*

-swing, In his wan-der-ing; Sit clo-ser love: It was here_ I

I *sf dim.* *p* *mf* *cresc.*

-swing, In his wan-der-ing; Sit clo-ser love: It was here_ I

II *p* *mf*

Here_ I

Bar.

(cres.) *f* *dim.* *mf*

trow_ I made that vow_ Swore that two

(cres.) *f* *dim.* *mf*

trow_ I made_ that_ vow_ Swore that two

cresc. *f* *mf* *cresc.*

trow_ I made_ that_ vow_ Swore_ that two

mf *f* *mf* *cresc.*

Here_ I made_ that_ vow, Swore that two

f

lives should be like one

(cres.) *f* *mf*

lives should be like one as long as the sea-gull loved the—

(cres.) *f* *mf*

lives should be like one as long as the sea-gull— loved the

f

lives should be like one

I
T
II

sea, As long as the sun—flower sought the sun— It shall be, I—

sea, As long as the sun—flower sought the sun— It shall be, I

I
T
II

said, for et—er—ni—ty— 'Twixt you— and— me! Dear friend, those

said, for et—er—ni—ty— 'Twixt you— and— me! Dear friend, those

mp *cresc.* *f* *mf* *mp sub.*

f *mp* *cresc.* *f* *mf* *mp sub.*

Look up-ward where the

p *delicato*

times are ov—er and done; Love's web is— spun.

p *delicato* *dolce*

times are— ov—er and done; Love's web is— spun. Look up-ward where the

CT *pop-lar trees Sway and sway in the sum-mer air, Here in the vall-ey*

TII *pop-lar trees Sway and sway in the sum-mer air, Here in the vall-ey*

CT *ne-ver a breeze_ Scat-ters the this-tle - down, but there Great winds blow*

TII *nev-er a breeze_ Scat-ters the this-tle - down, but there Great winds blow*

CT *fair From the might-y mur-mur-ing mys-ti-cal seas_ And the*

TII *fair From the might-y mur-mur-ing mys-ti-cal seas_ And the*

CT *wave-lashed leas. Look up-ward where the white gull screams,*

TII *wave-lashed leas.*

Bar. *Look up--ward where_ the white gull screams,*

CT *sub. p misterioso What does it see that_ we do not see? Is that a star? or the*

Bar. *sub. p misterioso What does it see that_ we do not see? Is that a star? or the*

CT (cres.) - mf dim. - mp
lamp that gleams On some out-ward voy-aging ar-go-sy,

Bar. (cres.) - mf dim. - mp
lamp that gleams On some out-ward voy-aging ar-go-sy,

CT sf cres. 3 mp sf
Ah! can it be We have lived our lives in a land of dreams!

Bar. sf cres. mp sf
Ah! can it be We have lived our lives in a land of dreams!

CT mp dim. - pp
How sad it seems.

TI dolce
Sweet there is nothing left to

Bar. mp dim. - pp dolce
How sad it seems. Sweet, there is nothing left to

TI f
say But this, that love is never lost, Keen winter

Bar. cresc. f
say But this, that love is never lost, Keen

CT ff dim. - f dim. -
stabs the breasts of May whose crim-son ro-ses burst his

Bar. (cres.) - ff dim. - f dim. -
win-ter stabs the breasts of May whose ro-ses burst his

TI *mf* *cresc.* *f* *dim.*
frost, Ships tem-pest-tossed will find a har-bour in some

Bar. *mf* *cresc.* *f* *dim.*
frost, Ships tem-pest-tossed will find a har-bour in some

I *mf* *mp* *cresc.* *f* *mp*
bay, — And so we may.

II *mf* *mp* *cresc.* *f* *mp* *And*
bay, — And so we may. And there is noth-ing

Bar. *mf* *mp* *cresc.* *f* *mp* *And*
left to do But to kiss once a-gain, — and part, Nay,

TI *mf* *dim.*
And there is noth-ing left to do But to kiss once a-gain, and part,

Bar. *sub. mf*
left to do But to kiss once a-gain, — and part, Nay,

TI *sub. mf* *cresc.* *f* *mp*
Nay, there is noth-ing we should rue, I have my beau-ty, —

Bar. *cresc.* *f* *mp*
there is noth-ing we should rue, I have my beau-ty, —

TI *mf* *fsub.* *mf* *mp*
you your Art, Nay, do not start, One world was

Bar. *mf* *fsub.* *mf* *mp*
you your Art, Nay, do not start, One world was

Like me and you.

Like me and you.

cresc. f mp dim. p

not e--nough for two Like me and you.

cresc. f mp p

not e--nough for two Like me and you.

No 3 "My Voice" (text by Oscar Wilde)

(Duration: 2'23")

Moderato (m.m. $\text{♩} = 80$)

With-in this rest-----less, hurr-----ied, mod-----ern
world We took our hearts' full plea-----sure, -
- You and I, you and
- You and I, you and
And now the white
sails of our ship are furled, And spent the
sails of our ship are furled, And spent the

Handwritten musical score for "My Voice" (text by Oscar Wilde). The score is written for four parts: TII (Tenor II), Bar. (Baritone), CT (Cello), and Bar. (Bass). The tempo is Moderato (m.m. $\text{♩} = 80$). The key signature is B-flat major (two flats). The time signature is 6/8. The score includes various musical notations such as dynamics (cresc., p, mp, sfz, dim, mf), articulation (accents), and phrasing slurs. The lyrics are written below the staves. The score is divided into measures by bar lines, with some measures containing multiple rests or notes. The final measure of the score is a double bar line.

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I Ru---in draws the cur---tains of my bed,
 T Ru---in draws the cur---tains of my bed,
 II Ru---in draws the cur---tains of my bed,
 CT But all this crowd-----
 I my bed.
 T my bed. But all this crowd-----
 II my bed. But all this crowd-----
 CT -----ed life, this crowd-ed life has
 T -----ed life has been
 CT been to thee No more than lyre, or
 T to thee no more than lyre, or
 CT lute, or subt-le spell of
 I -----
 T -----
 II -----
 CT lute, or subt-----le spell of vi-ds,

Handwritten musical score for a madrigal, featuring vocal parts (C-T, I, T, II) and a Baritone (Bar.). The score is written in G major, 6/8 time, and includes dynamic markings (mf, mp, f, dim., p) and phrasing slurs. The lyrics are: "vi-ols, Or the mus-ic, Or the Spell of vi-ols, or the mus-ic, of the sea that mus-ic, of the sea That sleeps, a mim-ic ech-o, sleeps, a mi-mic ech-o, in the shell in the shell, in the shell. mi-mic ech-o, in the shell. In the shell. In the shell."

Handwritten musical score for a madrigal, featuring vocal parts (C-T, I, T, II) and a Baritone (Bar.). The score is written in G major, 6/8 time, and includes dynamic markings (mf, mp, f, dim., p) and phrasing slurs. The lyrics are: "vi-ols, Or the mus-ic, Or the Spell of vi-ols, or the mus-ic, of the sea that mus-ic, of the sea That sleeps, a mim-ic ech-o, sleeps, a mi-mic ech-o, in the shell in the shell, in the shell. mi-mic ech-o, in the shell. In the shell. In the shell."

-16-
No 4 "Our Voices" (Texts: "Her Voice" & "My Voice" by Oscar Wilde)
(Duration: 2'26")

Moderato (M.M. ♩.=80)

C-T  The wild bee reels from bough—to bough With his furr--y coat and his

I  The wild bee reels from bough—to bough With his furr--y coat and his

T  With----in this rest-----less,

II  With----in this rest-----less,

Bar  gau--zy wing, Now in a ti--ly-cup, and now Sett-ing a

 gau--zy wing, Now in a ti--ly-cup, and now Sett-ing a

 hurr-----ied, mod-----ern world We took

 hurr-----ied, mod-----ern world We took

 jac-inth bell a-swing In his wan-der-ing; Sit

 jac-inth bell a-swing In his wan-der-ing; Sit

 our hearts' full plea-----sure, You

 our hearts' full plea-----sure, You

clo--ser love: It was here I trow I

clo--ser love: It was here I trow I

and I You and

and I You and

cresc.--- mp cresc.--- (12) 7. 4

made that vow, And now

cresc.--- mp mf dim. poco---

made that vow, Swore that two lives should be like

dim.--- mp mf dim. poco---

I, Swore that two lives should be like

dim.--- mp (12) 7. 4 cresc.---

I, And

mf

the white sails

mp mf

one as long as the sea-gull loved the sea, As long as the

mp mf

one as long as the sea-gull loved the sea, As long as the

mf

now the white sails

dim. --- of our ship are furled, And spent the
cresc. --- sun--flower sought the sun, It shall be, I said, for et-er--ni--
f --- mp --- sun-flower sought the sun, It shall be, I said, for et-er--ni--
dim. --- of our ship are furled, And spent the
dim. --- la--ding of our ar--gos
pp --- mp --- --ty 'twixt you and me! Dear friend, those times are over and
pp --- mp --- --ty 'twixt you and me! Dear friend, those times are over and
cresc. --- mp --- dim. --- la--ding of our ar--gos
f --- dim. --- --y. Look up-ward where the pop-lar trees
dim. --- done; Love's web is spun. Where--
dim. --- done; Love's web is spun. Look up-ward where the pop-lar trees
pp --- mf --- --y. Where--

mf

Sway and sway in the sum-mer air, Here in the vall-ey ne-ver a breeze

--fore my cheeks be--fore their time

mf

Sway and sway in the sum-mer air, Here in the vall-ey ne-ver a breeze

--fore my cheeks be--fore their time

p leggiero

Scatt-ers the thi-stle-down, but there Great winds blow

are wan, For ve--ry

p leggiero

Scatt-ers the thi-stle-down, but there Great winds blow

are wan, For ve--ry

fair From the might-y mur-mur-ing mys-ti-cal seas, And the

weep-ing is my-glad-ness fled,

fair From the might-y mur-mur-ing mys-ti-cal seas, And the

weep-ing is my-glad-ness fled,

f sub.
wave-lashed leas. Look up--ward where the white gull screams

f
Sor-row has

f
wave-lashed leas. Sor-- row

f sub.
Look up--ward where the white gull screams,

mf cresc.
What does it see that we do not see? *mf cresc.* Is that a star? or the

dim.
pa-----led my young mouth's

mf has pa-----led my young mouth's ver--
cresc. *f* *mf cresc.*

What does it see that we do not see? Is that a star? or the

f
lamp that gleams On some out-ward voy-ag-ing ar-go--sy,

mp ver-mil--i--on, And Ru-----in
mf *mp* *dim.* poco a poco --

mi-----lion, And Ru-----in
f *dim.* *p*

lamp that gleams On some out-ward voy-ag-ing ar--go--sy,

mf dim.---mp cresc.---mf

Ah! can it be we have lived our lives in a

draws the cur---tains of

draws the cur---tains of

mf dim.---mp cresc.---mf

Ah! can it be We have lived our lives in a

land of dreams! How sad it seems.

my bed, my bed.

my bed, my bed.

land of dreams! How sad it seems.

But all this crowd---

mf mp

Sweet, there is noth---ing left to say But this, that

But all this crowd---

mf mp

Sweet, there is noth---ing left to say But this, that

ed life, this crowd-ed life
love is ne-ver lost, Keen win-ter stabs the-breasts of
ed life (senza crescendo) has
love is ne-ver lost, Keen win-ter stabs the
has been to thee No
May Whose crim-son ros-es burst his-frost, Ships
been to thee no more
breasts of May Whose ros-es burst his frost, Ships
more than lyre or lute,
tem-pest-tossed Will find a har-bour in some
than lyre or lute,
tem-pest-tossed Will find a har-bour in some

mf *p* *dim.* *mf* *sf* *dim.* *pp sotto voce* *cresc.* *mf* *sf* *dim.* *pp sotto voce* *cresc.* *mf* *cresc.* *mf* *cresc.* *f* *dim.* *mp* *cresc.* *f* *cresc.*

(cresc.) *mf* *mp*
or subt-le spell of
bay, And so we may.
(cresc.) *mf* *dim.* *p*
or subt-le spell of vi-ols.
bay, And so we may. And
mf *dim.* *p*
vi-ols, or
mf *dim.* *p*
Spell of vi-ols, or the mus-ic
mp *cresc.* *f*
And there is no-thing left to do But to kiss once a--
cresc. *mf* *f* *mp*
there is no-thing left to do But to kiss once a-gain, and
mf *mp* *cresc.*
the mus-ic, or the mus-ic of
mf *mp* *dim. sempre*
of the sea that sleeps a mi-mic
mp sub.
--gain, and part, Nay, there is no-thing we should rue, I have my beau-ty,
p sotto voce
part, Nay, there is no-thing we should rue, I have my beau-ty, -

the sea That sleeps, a mi---mic e----- cho
e----- cho in the shell, a
you your Art, Nay, do not start, One world was
you your Art, Nay, do not start, One world was

(dim.) in the shell, in the shell.
mi---mic e---cho in the shell.
not e---nough for two Like me and you.
not e---nough for two Like me and you.

No 5 "Third Sonnet to Olive" (text: Lord Alfred Douglas)

Allegretto semplice
(M.M. $\text{♩} = 108$)

(Duration: 1'19")

Long a-go you lived in I-ta-ly, You were a

Long a-go you lived in I-ta-ly, You were a lit-tle prin--

Where all things sweet and strange

Where all things sweet and strange did-

lit-tle prin-cess

--cess in a state

did con-gre-gate, And in your eyes was hope or

con-gre-gate And in your eyes was hope or

me--mo-ry- Or wist--ful pro-phe-cy of things to

me--mo-ry

Or wist--ful pro-phe-cy of

Or wist-----ful, wist--ful pro--phe-cy of

be; You gave a child's blank "no" to prof-fered fate

You gave child's blank "no" to prof-fered fate

things to be;

things to be; You gave a child's blank "no" to

Leav-----ing torn-

Then be-came grave, and died im--ma-----cu---late

Then be-came grave, and died im--ma-cu-late

prof-----fered fate Leav----ing

musical markings: cresc., mf, mp, f, dim., poco cresc., cresc. un poco

hearts and bro-----ken min--strel-sy.
Leav-ing torn-hearts and bro--ken min-----strel-sy.

mf mp mf

← d. = d → = $\frac{m.m.}{124}$

torn hearts and bro-----ken min--strel---sy.
(d. = 124)

But Love that weaves the years on Time's slow loom Found you a--

mp

But Love that weaves the years on Time's slow loom Found you a--

mp

fash-ioned and grown To your old like-ness in

fash-ioned and grown To your old like-ness in

-gain, re-born,

-gain, - re-born,

mf
these — har---sher lands; — And when life's day was shad-owed in deep

mf
these — har---sher lands; — And when life's day was shad-owed in deep —

mf
When life's day was shad-owed in — deep —

mf
When life's day was shad-owed in deep —

gloom, You — found me wan-der-ing, heart-sick and a-----

gloom, You found me wan-der-ing, heart - sick and a ---

gloom, You found-me wan-der-ing, — heart - sick and a ----

gloom, You found me wan-der-ing heart - sick and a ----

--lone, And ran — to me — and gave me both your hands.

--lone, And ran to me and gave me both your hands.

--lone, — And ran to me — and gave me both your hands. —

--lone, And ran to me and gave me both your hands.

The Clive Strutt Books of Madrigals

Book I: *For Music* (1968) - Texts: Oscar Wilde.

Book II: *Wind Flowers:* (1968) – Texts: Oscar Wilde

Book III: *Flowers of Gold:* (1968) – Texts: Oscar Wilde.

Book IV: *Flowers of Gold Sonnets:* (1968) – Texts: Oscar Wilde.

Book V: *Magdalen Walks* (1968) – Texts: Oscar Wilde.

Book VI: *The Silence of Love* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas.

Book VII: *Requiescat* (1984) – Texts by Oscar Wilde and Lord Alfred Douglas.

Book VIII: *Voces Intimae* (1993) – Texts by Oscar Wilde and Lord Alfred Douglas. There are two versions of this book, one for SATB and one for countertenor, two tenors and baritone.

Book IX: *Rosa Mystica* (2016) – Texts: Rumi, Aleister Crowley, Oscar Wilde, Dante Gabriel Rossetti, and lines from the Bangor Antiphonary, (Bunting's *Ancient Music of Ireland*), and from *Thunder, Perfect Mind* (Coptic Gnostic manuscript from the Nag Hammadi Library, 1945). Forthcoming, not yet released.

Book X: *The Star in the West* (2016) – Texts: William Butler Yeats, Aleister Crowley, Dante Gabriel Rossetti, Alfred Noyes and Thomas Gordon Hake. Forthcoming, not yet released.

Book XI: *Carmina Silvicola* (2016) – Texts: Alfred Noyes. Forthcoming, not yet released.

Book XII: *PROPEMPTICON: Songs of Farewell* (2016) – Texts: Richard Watson Dickson, George Wither, George Herbert, Christopher Marlowe, Sir Walter Raleigh, Christina Rossetti, Algernon C. Swinburne, Samuel Daniel, John Fletcher, H. Austin Dobson and W. E. Henley. Forthcoming, not yet released.